The EDISON KINETOGRAM

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SCENE FROM

IN THE DAYS OF CHIVALRY

FILM No. 6729

EDISON FILMS TO BE RELEASED on Mar. 1st, 4th, 8th, 11th & 15th, 1911

EDISON FILMS

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Edison Film No. 6727 **Copyrighted, December, 1910** **Released, March 1, 1911**

Code, VOMIQUE **Approx. Length, 990 feet**

A Family of Vegetarians

(COMEDY)

THIS is the story of Mr. Brown, a vegetarian, and Mr. Jenkins, a meat eater. Mr. Brown has a marriageable daughter who rather likes meat but does not dare to express her desire. Mr. Jenkins pretends to be a vegetarian in order to win the heart and hand of the daughter. The young people marry. Returning to their home after a brief honeymoon they are almost famished for the want of meat, each planning and scheming as to the best course to pursue in order to satisfy the craving. In trying to deceive each other regarding their true appetites comical situations arise, and a laughable climax is reached when they accidentally find themselves face to face in a restaurant, both eating meat like two hungry hunters. An understanding between them is brought about and they resume eating meat, evidently enjoying it.

The following day Mr. Brown, the staunch vegetarian, pays a visit to his newly married daughter and son-in-law. It so happens that he finds himself alone in the dining room. The odour of roast beef on the table tempts him to try just a little. He finds it so palatable that he helps himself to a goodly portion, which he devours with a ravenous appetite. The family catching him in the act makes his position rather embarrassing as well as most laughable, his lame excuses being of no avail ; and now that they seem to understand each other they all agree to sit down to their first square meal.

The fun in this picture waxes fast and furious at times, making it a most enjoyable as well as a very laughable film.

Edison Film No. 6728 **Copyrighted, December, 1910** **Released, March 1, 1911**

Code, VOMIQUIER **Approx. Length, 1000 feet**

The Romance of Hefty Burke

By RICHARD HARDING DAVIS

(DRAMATIC)

HEFTY BURKE is a big-hearted, sturdy boatman of the East Side of New York City. He falls in love with Mamie Casey, and proposes to and is accepted by her at a ball given by the Sailors' Union. One "Big" Marks, a rough sort of a character who is a sailor boarding house runner, has aspirations for Mamie's hand and is extremely jealous of Hefty. He shows this when he discovers the reciprocation of Hefty's affection by Mamie at the ball.

All goes well with Hefty's love affair until one day, as he is rowing in his boat, he chances to see a girl fall from the rail of a freight steamer in the harbour and quickly dives to her rescue. This brings about an acquaintance which almost disrupts the engagement between Hefty and Mamie Casey. The day after the rescue Hefty sees fit to call at the freight boat and inquire for the health of the Senorita, who it turns out is the daughter of an Equadorian Revolutionist who is taking a cargo of ammunition to South America to help the rebels against the government of Equador. This fact becomes known when a case which the sailors are lowering into the hatchway falls to the deck, bursts open and discloses the fact that its contents are rifles.

Hefty and the others at the boarding-house, including "Big" Marks, have seen a newspaper item to the effect that a vessel then loading for South American ports is suspected of carrying contraband of war. He immediately realises that this is the vessel in question, but is too big-hearted and honest to take the five thousand dollars reward offered for giving information obtained in such a way, and pledges secrecy. The Senor,

attracted by the young man, urges him to join the party in the fight for freedom, promising him high rank as an officer and perhaps the hand of his own fair daughter.

The meeting between the Senor, his daughter and Hefty in seen by "Big" Marks, and he overhears an appointment made for the next evening. This news he immediately imparts to Mamie Casey who, when her own eyes confirm the fact that Hefty and the Senorita are together, writes Marks in a fit of jealous rage how he can get the five thousand dollars reward. Hefty, however, though tempted is loyal to Mamie, and if he has allowed himself to be attracted by the dreamy eyes of the Spanish girl, he quickly pulls himself together and refuses the offer.

Mamie the next day, just before the time for the ship's sailing, receives a characteristically frank letter from him telling her just what has happened. Overcome by remorse she rushes to his boarding-house and tells him of the disclosure she made to Marks. There is not a moment to lose. He intercepts Marks just as he is about to inform the harbour police and forces him to accompany him to a bar room, where he "entertains" him in such a way that Marks is unable to give the information. This hospitality is somewhat forced upon Marks,—in fact it becomes necessary for Hefty to administer a knock-out blow during the entertainment; but four o'clock passes and we see the ship safely sailing. Hefty forgives Mamie and we see them good friends at the finish, much to Marks' discomfiture.

The story is an unusual and interesting one, and the various types of characters typical of water front life are cleverly brought out.

Edison Film No. 6729 **Copyrighted, January, 1911** **Released, March 4, 1911**

Code, VOMIRAIS **Approx. Length, 1000 feet**

In the Days of Chivalry

From the Old French Legend, "Aucassin and Nicolette"

(DRAMATIC)

HERE is a fascinating story of love far older than this country of ours, dating back long before the discovery of America, and yet so sweet and fresh that it is as absorbing as any modern tale could possibly be. Those who have read the quaint verses telling this story of *Aucassin* and *Nicolette* will rejoice in the glories of this film, and will feel that two of the world's sweetest lovers have almost been brought back to life to re-enact their true love tale. And those who are not familiar with the quaint old verses will still be able to enjoy the splendid pageant of Knights and Ladies and life and love which it embodies. The story concerns itself with the trials through which these two young lovers pass and over which their sweet love triumphs.

It begins with the rescue of a beautiful captive maiden from a band of his own soldiers by the son of the reigning Duke,

He brings the girl to his father and asks that he be allowed to wed her. And here their troubles begin. The maiden is incontinently cast into a dungeon by the irate father, despite the pleas of the young man, but she escapes by means of a rope which she makes from torn up strips of the blanket that covers her rude bed. In the meantime the young man has made a bargain with his father ; he will lead the old man's forces against the enemy on the condition that if he comes back triumphant he may have the girl of his choice. He does come back triumphant and with a royal captive.

We see him approach the castle, the drawbridge is lowered and the father comes out to meet his son. But when he learns that the battle has been won and that the son has kept his part of the bargain he still refuses to fulfill his part, and a quarrel ensues between them. The young man is put into close confinement by the old Duke and only released when news comes that the captive girl has escaped. Then, feeling that she is out of the way, the father betrothes the young man against his will to a Princess, but the youth slips away from the betrothal ceremony, and mounting his fleet white horse, rides off across the country in search of the little lady of his heart's desire. Of course he finds her, in a bower of flowers in the woods, and then they take ship for other lands. But the pirates attack them and carry away the girl, and when the battle is over the young Duke knows not where to search for her. He returns disconsolate to his ancestral home to find his father dead and himself become the ruling Duke.

Meanwhile the girl has been taken by the pirates to the Court of Carthage. There she is recognised as the long lost daughter of the King of that country. Once more a parent tries to o'errule Cupid, and the little maiden is unwillingly betrothed to a suitor provided by her father. But she has not forgotten her faithful lover in other lands, and borrowing the suit of a harper, she escapes from her father's court and wanders through the lands, playing her way and singing to the natives, till she reaches the castle of Biaucaire, where the new Duke reigns. The final scene shows the reunion of the lovers and will long be remembered by all who are fortunate enough to see this beautiful film.

As a production it will take rank with the most ambitious and brilliant of film dramas, and should add new laurels to the Edison Company's constantly increasing list. The acting is dignified and brilliantly spirited, and the photography beyond criticism. It will undoubtedly be considered the art film of the month.

Edison Film No. 6730 **Copyrighted, January, 1911** **Released, March 8, 1911**

Code, VOMIRIEZ **Approx. Length, 990 feet**

Sleep, Gentle Sleep

(COMIC)

A YOUNG married man receives an invitation to a smoker. It is his desire to accept the invitation and attend the smoker, but his young wife is equally desirous to keep him at home. After pouting a while she conceives the idea of putting a sleeping powder into his table wine, hoping that he will fall asleep and thus be prevented from going to the smoker. By a strange coincidence the young husband hits upon the same plan and puts a sleeping powder into her tea, so that he may be sure to attend the smoker without interference. The result is that they both fall sound asleep.

During the night a hungry tramp gains access to the house through a window. While searching the larder for something to eat he finds the bottle of table wine containing the sleeping powder. It looks good to him and he helps himself to a goodly portion, and is soon fast asleep in the dining room. The following morning when the housemaid enters the dining room to perform her duties she almost stumbles over the sleeping tramp and is nearly frightened out of her wits. She screams loudly for help, which brings a policeman on the run. Arousing the young husband and his wife, she promptly faints. Amidst great confusion the policeman arrives and arrests the tramp for trespassing. The young couple now see the funny side of the sleeping powder joke and have a good laugh over it.

This film is full of laughs all the way through, for the fun starts at the very beginning and never lags for a moment.

Edison Film No. 6731 **Copyrighted, January, 1910** **Released, March 8, 1911**

Code, VOMIROUT **Approx. Length, 400 feet**

The Fire Department of New York City

(DESCRIPTIVE)

FOLLOWING our recent release of "The Police Force of New York City," we take pleasure in presenting a film showing the work and training of the firemen. Nothing is more interesting to all of us than the fighters of fire in a great city. Whose blood does not tingle as he hears the clang of the bell and stands on one side to let the engine go dashing past? And if he is privileged to see the work of the firemen at close range, has he not something to talk about and think of for a long time?

All this we see in the picture, besides the practice work of the men in putting up and ascending scaling ladders, descending the life ropes and jumping into the life nets. Most interesting of all are the views of the fire boats in operation at the close of the picture. One of these boats, with all streams in operation, is like a gigantic flower pot, the sight being wonderfully beautiful and impressive.

New York City is justly proud of its efficient Fire Department, and people in all parts of the world will be glad to make the acquaintance of the intrepid fire-laddies on the motion picture screen.

Edison Film No. 6732 **Copyrighted, January, 1911** **Released, March 11, 1911**

Code, VOMISSANT **Approx. Length, 600 feet**

A Western Night

(COMIC)

THIS film, in a way, is a tribute to the chivalry of the man of the West. The quaint comedy deals with a type of man who is as uncouth, coarse and rugged as the mountains that surround him. He is little versed in the ways of polite society, but beneath his rugged exterior and coarse language there is a heart of sterling quality. This picture might well be called "A Picture of Contrast," for we have all the feminine charms and dainty womanliness of a young girl of culture aand breeding placed beside the coarse, rough, Western cowboy.

At the opening of the picture we are introduced to this little lady of quality in her Eastern home, surrounded by all the luxury and wealth that one could wish for. She has been invited by her uncle and aunt to spend a few weeks with them in their Western ranch house. The offer appeals to her, and she accepts the invitation, but not without some fear and hesitation as to the trip, for she finds that she will be compelled to pass a night alone in a Western town. However, she decides to take the journey and proceeds upon her way.

We see her arriving in a Western town, alighting from the old stage coach and escorted into a typical Western hotel. After being shown to a room that has anything but an inviting appearance, she promptly sets to work barricading the door from all intruders. Wrapping herself in a lap robe, she proceeds to wait for the morning light before continuing on her journey. Scarcely has she become settled before the room next door to her is occupied by a typical Western man. She can hear the rattle of spurs, the coarse language and his demands for whiskey. Her heart is all a-tremble, visions of being murdered creep into her mind, and at every sound she is thrown into a spasm of fear ; while the fact of the matter is that her rough neighbour is simply proceeding to retire for the night in his usual brisk manner.

At last, worn out with fear and fright, the girl decides to peep through the keyhole and ascertain how dangerous her terrible neighbour really is. Imagine her surprise when she finds the boisterous "Knight of the Plains" kneeling beside his bed and offering up his nightly prayer to his Maker. Soon all the fears of the night have folded their tents like the Arabs and silently stolen away, and she is sound asleep and on her way to Dreamland.

A dainty little comedy picture with an artistically charming finish.

Edison Film No. 6733 **Copyrighted January, 1911** **Released, March 11, 1911**

Code, VOMISSIONS **Approx. Length, 1000 feet**

The Test of Friendship

(DRAMATIC)

WHEN we deal with the huge "sky-scrapers" of the big cities, some of which are eighteen and twenty stories high and more, we are dealing with a purely American subject. One such gigantic steel skeleton of Mamon and business, which in construction cross-bars the sky like a huge prison window, is the background of this latest Edison motion picture, the sensational features of which are made the more effective by a realism that is all-convincing. The story deals with men of brawn and muscle, men of good red blood and nerve, men of steel and iron, who look like mere pigmies silhouetted against the blue sky, high up above the sidewalk, as they climb and haul and draw themselves up, and still higher up, on this huge black monster, through whose ribs the winds whistle and birds flutter hither and thither. Fearlessly they swing themselves in and out upon the iron girders with a snatch of song or a merry jest upon their lips, or their thoughts wandering to some loved one who waits and watches with mingled hope and dread for their safe return ; contemptuous of danger they are by reason of its constant presence, heedless and careless of the awful death that waits upon their slightest mis-step. They are rough, coarse men with blackened hands and faces, but beneath their dirt-stained clothing we find a nobility of heart that withstands the noblest test of friendship.

Two of the workmen, Tom and Jim, whose fists are as hard as steel but whose hearts are of sterling worth, are in love with the same lady. Tom believes that Jim is the successful one and though hard hit, takes the blow like a man ; but the supreme test of friendship comes when Jim, who has a quarrel with a truck driver on the top of a huge sky structure, is knocked unconscious and is hung out over the sidewalk twenty-two stories below. The slightest move one way or the other and he is dashed to death, and when Tom is called upon to save Jim's life at the risk of his own, it is a test that proves the metal of the man. There they swing in mid-air, Tom and Jim, clinging together at this dizzy height. A thriller, a supremely dramatic moment in the motion picture art.

The rescue and the winning of the girl by Tom gives a sweet touch of human nature to the close of this exciting melodramatic picture, which is well mounted and splendidly acted.

Edison Film No. 6735 **Copyrighted, January, 1911** **Released, March 15, 1911**

Code, VOMITADORA **Approx. Length, 700 feet**

The Gardener's Ladder

(COMIC)

A STERN old father one afternoon, chancing to see a young man proposing to his daughter, becomes infuriated, orders the young man from the premises and locks his daughter in her room. The mother, being in sympathy with the daughter, endeavours to intercede, but to no avail. The father, very much agitated over the distressing state of affairs, repairs to the garden for a walk and almost stumbles over a ladder which the gardener has placed against the balcony adjoining his daughter's room. Seeing the position of the ladder, he immediately jumps to the conclusion that his daughter has eloped, and without investigation he rushes off in a most excited manner in search of her.

He meets a stranger on the corner and questions him as to his daughter. The stranger, seeing the old gentleman's perturbed state of mind, tells him of having seen a couple entering a nearby rectory just a few moments previous. He hastens to the rectory, where he finds the young man, whom without further inquiry he belabours. Then turning his attention to the young lady whom he thought to be his daughter, he finds to his amazement that it is a case of mistaken identity. Not feeling assured that she is not in the house, he makes a wild search and upsets all the furniture. He then rushes madly home, followed by all the others who summon a policeman to their aid. The old man dashes to the locked door, and we flash to the poor maiden inside, sobbing for her lost love as she has been all the time. The father has hardly time to recover from his surprise before the others burst into the room, and the lover, taking advantage of the situation, threatens to have him arrested for assault and battery unless allowed to wed his daughter. For a time remonstrances are unavailing, but finally, as the sub-title has it, "the stern old parent is forced to surrender and Cupid triumphs."

The ending is an exceptionally clever bit of comedy, and the whole film demonstrates how ridiculous one can make himself by being too rash. While it provokes mirth in abundance it teaches a lesson as well.

Edison Film No. 6736 **Copyrighted, January, 1911** **Released, March 15, 1911**
Code, VOMITAR **Approx. Length, 960 feet**

The Link That Held

(DRAMATIC)

THIS story of Bannister Merwin's is one that ought to reach deep down into the hearts of many and many a young couple, and one that should possess great popular attraction, because it deals with the same every-day, familiar characters—people whom we see in the street cars and on the streets.

There is a foolish little wife who is dissatisfied with her humble estate, and in spite of the fact that she in a way loves her plodding husband and pretty little baby, is far from happy. The husband is one of those passive but fundamentally true-natured men, whose economic position is such that he feels he must run no risks which might prevent his providing well for his little family. His employer, a man about town, meets the young wife and becomes attracted by her beauty. He takes her for a ride in his motor car and brings her to the office, where her husband is at work.

On another day when she comes with the baby he takes her into the inner office to show her paintings and statuary and to advance his flirtation a little further. The little girl, who becomes "The Link that Held," seeing her father's suffering without understanding it, goes into the inner office to summon the little mother. The entrance of the child in the midst of their flirtation suddenly brings sanity to the two people. The young wife leaves the room in tears, and the baby, remaining, slips her hand into that of the possible destroyer of their home. The touch of the childish hand is too much for the man and makes him realise what harm he might have done.

Of course when the husband returns to his home, which he believes is home no longer in the true sense of the word, he finds his little wife carrying out new resolutions and quite willing to be held by "The Little Link" and by her love for her husband.

It is a simple story but direct, true and tremendously appealing, and played with the subtlety and depth for which the Edison players are becoming noted. It is a film which will not soon be forgotten by the public, and one that will be welcomed again and again in the same houses.

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